

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

DECEMBER 1920



There's a Seed Plate for every photographic need.

The Seed 30 combines extreme speed with the finest qualities of the ideal portrait plate.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

For those special gifts  
sell enlargements on

ARTURA  
CARBON  
BLACK



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PORTRAIT FILM NEGATIVE, ARTURA PRINT

*From Eastman School of  
Professional Photography  
Demonstrations*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 10

## A MERRY CHRISTMAS—A HAPPY NEW YEAR

The photographers of the country, generally speaking, have experienced a splendid business during the present year. The war created a demand for photographs, but it has not been an artificial demand and it has not slackened because of any exorbitant increase in prices.

When there is a healthy demand for any commodity and high prices do not blow off the top, it naturally follows that the bottom doesn't drop out.

The period of reconstruction and readjustment, especially of prices, has not materially affected the photographic business. Labor has been a bit high, it is true, due to the increased cost of living, but materials that enter into the making of photographs have advanced but little in comparison with other commodities. As a result, photographs have continually been well within the reach of the buying public.

The price-law of gravitation has not been sufficiently disturbed to upset business and business, responding to advertising, has continued good, in fact, better than usual throughout the year.

Looking ahead we can see nothing but indications of further prosperity. There have been unprecedented harvests, and we can't deny that on the prosperity of the farmer depends, in a large measure, the prosperity of the rest of us.

You will soon be in the midst of the Christmas rush. We wish you a Merry Christmas, with every promised order finished and delivered on time.

But don't get too busy to advertise for New Year's, and then for Easter business. We wish you a Happy and Prosperous New Year. May business keep coming to you through the entire year.



## PUTTING ONE'S INDIVIDUALITY INTO ONE'S LETTERS

EXCERPTS FROM THE TALK GIVEN BY MISS JESSIE MAC DONALD  
BEFORE THE P. A. OF A. AT MILWAUKEE

### PART TWO

Adjustments are a special form of the letter that grows up out of the daily situation. Something has gone wrong—we must set it right. It's an unusually heavy letter job. You have to tell a story, you have to tell it without the force of your personality, and you have to tell it convincingly to somebody who is angry to start with.

It can be done, but it can't be done if to the chip on the man's shoulder you send back a chip of your own. If it's an adjustment letter and you are cross, wait till morning.

So far as I am concerned an adjustment letter is quite simple because I tell the absolute and entire truth about what has happened.

And remember this, in adjustments.

You know that if a baby is sulking and you tickle him and make him laugh once it is terribly hard for him to start sulking again. It is just the same with grown-ups. If you can in your adjustment letter see the funny side of the mess and coax out a wee little bit of a grin, you have helped yourself a lot. Only of course your pertness must not be impertinent or you will make

your customer madder than ever.

Suppose in the morning mail we get a letter which says:

John Brown, Photographer,  
Brownsville.

Dear Sir:—

The pictures which were to arrive on the 25th are not yet here on the morning of the 26th, which is my wife's birthday. I therefore have no further use for them. You may keep them, since you did not consider it important enough to hurry the order through for the date you promised. Very truly yours,

JAMES SMITH.

—in a temper, obviously, and from his point of view, quite rightly. Now of course the easiest thing to do would be to go to the files, hunt up the date the pictures left and say to a stenographer:

"This letter—prints on the 19th—say the usual thing," and the stenographer will write:

"James Smith,  
Smithtown.

Dear Sir:—

Yours of the 26th ult. at hand and in reply would state that pictures went forward as per your instructions on the 19th.

We trust that they have reached you before now.

Begging a continuance of your esteemed favors I have the honor to inscribe myself

Very truly yours,  
JOHN BROWN."



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Well, I doubt if you have improved the situation with Mr. Smith. I doubt it very much. There is just one thing in the letter that could possibly interest him, the fact that you did send the pictures on the 19th. He probably, however, is sufficiently infuriated by getting a form letter never to register the fact that they were sent on the 19th. Your letter is wholly impersonal and obviously written by a stenographer who doesn't give a hoot about it all. The situation is as bad as ever.

Now if instead we could say something like this:

James Smith,

Smithtown.

My dear Mr. Smith:—

Your letter telling me of your disappointment about the non-arrival of the pictures reached me this morning, and you may be certain that I am infinitely distressed.

I find from our records that the package was sent to you Parcel Post, insured, on the 19th, which I figured would give it ample time—one week—to travel a hundred miles.

I am still hoping that the pictures did reach you on the afternoon of the day you wrote, in time to be of service to you; but nevertheless, I have issued a tracer from this end, so that if they really have miscarried we can locate them as soon as possible.

If, when they do reach you, you still feel that your use for them has entirely passed, you must of course return them to me; but, with your permission, we will not cross that unpleasant little bridge until we come to it, because I gave a good deal of time and personal attention

to the prints, they are the very best I know how to make, and, if I do say it "as shouldn't," they are darn good, and I am confident that Mrs. Smith and your friends are going to be really pleased with them, even though, through the shortcomings of our postal service, they have been unduly delayed.

I am really very sorry, Mr. Smith, that you should have been caused this annoyance, none the less sorry that I myself have been quite innocent in the matter. I hope you will let me serve you some time in the future, when perhaps we may be more completely successful.

Very sincerely,

JOHN BROWN.

(Applause.)

Now of course that would take more time to write—not so much more, three minutes, perhaps—and we would save first, the order itself, and second, in six months, a re-order, and third, in a year, a re-sitting, and fourth, a sitting of the wife, and fifth and sixth and seventh and Heaven knows how many more, all the other people in Smithtown when they came to Brownsville. But certain it is that if you knock off a stock letter that infuriates him further, you will lose all your possibilities—first order, re-order, re-sitting, the wife, and all the people in the town, who will surely be told that you don't keep your promises, and then evade with nasty little form letters.

It is very worth while in adjustments to use your whole head and your whole personality. That





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was not as good a letter as you could write when you were writing it yourself, thinking it out, but at least it had some personality behind it. I rather think there would be at least an even

chance that Smith would wait and look at those prints the photographer had the audacity to say were the very best he could make and darn good at that!

*(To be continued.)*



## THE EASTMAN PROJECTION ANASTIGMAT

Every photographer knows that work of the best character is not consistently produced unless due regard is had for the niceties of photographic technique. Every progressive worker holds before himself an ideal of excellence of which he falls short but to which he ever approaches as study and observation add to his store of well earned information, the sum total of which constitutes the "knowing how."

The progress of photography has been marked from time to time by the appearance of some new material or method or some piece of apparatus which may collectively be taken as the milestones in the advance of the art. Each has meant not only the attainment of an old ideal but the inception of a new ideal so that the goal of the forward looking worker has ever been advanced.

The Eastman Projection Printer has now taken its place as an achievement contributing in no small degree to the progress of modern photography. With it

effects, which have hitherto been impossible or attainable only with the greatest difficulty in instrumental manipulation, are produced with remarkable ease. This newly found facility leaves the portrait and landscape worker untrammelled by troubles of manipulation and so augurs well for progress toward better artistic conceptions. On the other hand it means, for work of a purely commercial nature, an increase in efficiency which makes possible the augmented production so much needed in the present day readjustment of our business life.

Before it appeared on the market, progress of the development work on the Eastman Projection Printer brought a fuller sense of its possibilities and it became apparent that their realization required an assembly of units of the highest mechanical and optical quality. The success which has now been attained is the result of the perfect co-ordination and individual excellence of the component parts, the details of which are the outcome of well informed and unremit-



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Demonstrations*



ting effort. Of these component parts the lens is by no means the least important.

The Eastman Projection Anastigmat which was designed and made especially for the Eastman Projection Printer was conceived of the belief that no available lens was quite up to a standard of performance commensurate with that of the rest of the outfit. It was also believed that the goal would be reached only by the most painstaking attention to the details of design and construction which are all too often slighted. The superiority of the Eastman Projection Anastigmat may be attributed, therefore, not to any one outstanding feature but to a combination of all the qualities which make for excellence of lens performance, each developed to a hitherto unattained state of perfection.

One of the earliest and most important advances in the field of lens optics was the introduction of the achromat, which is a lens corrected for chromatic aberration. All modern photographic objectives, except the most inexpensive ones, are chromatically corrected. To the photographer this means that the image produced by such a lens, after having been focused visually on the ground glass, will appear equally sharp on the resulting negative. The necessity for this correction arises because the eye is most sensitive to yellowish-

green light while the plate or film may be sensitive to blue only. The eye focuses by means of the former and the result would be a fuzzy picture if the lens did not possess chromatic correction by virtue of which the blue is brought to the same focus.

Now in general the lens designer in planning a chromatically corrected objective can pick out two colors only which will focus exactly together. He may choose yellowish-green, which the eye of the photographer will use in focusing, and a certain shade of blue to which the film is most sensitive. In general, however, the lighter and deeper shades of blue, the violet, yellow, orange and red, to which some plates are sensitive, will not be focused at this same point. Their departures from correct focus are not so great as in an uncorrected lens but are in many cases considerable even in modern lenses. The completeness of the chromatic correction of a photographic objective depends upon the extent to which these residual errors are eliminated. In no lens are they totally eliminated but in some they are eliminated to a much greater degree than in others.

As a result of no small effort the Eastman Projection Anastigmat has, for all practical purposes, been made entirely free from chromatic aberration. Its chromatic correction is, for all the most exacting requirements



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of photography, perfect. The result is the possibility of obtaining the very best of definition. If correctly focused visually, this lens will yield enlargements showing no perceptible color difference. Certain photographic papers are sensitive not to one particular color but to a range of colors such as deep violet, violet, blue and blue-green. These colors are all focused with the utmost precision by the Eastman Projection Anastigmat and there are no outstanding chromatic errors to make impossible the attainment of the very sharpest definition if such is required.

Many years ago the introduction of certain new kinds of glasses made it possible for opticians to produce photographic lenses free from the optical aberration called astigmatism. These lenses are called anastigmats, a term which is very familiar in modern photographic optics. Practically, the presence of astigmatism in a lens means that it cannot give sharp oblique images, that is, images of objects lying to one side of the axis of the lens. Every lens, even the most highly corrected, is affected by astigmatism to some degree. The extent to which residual astigmatism is eliminated determines the quality of the lens in this particular. In the Eastman Projection Anastigmat, astigmatism has been reduced to the vanishing point, practically speak-

ing. The residual errors are only half those which are present in many lenses which are considered good.

Spherical aberration and coma are two other aberrations which are present to a greater or less extent in all photographic objectives. The effect of the presence of spherical aberration is to produce fuzzy images at the center of the plate or film while coma has a somewhat similar effect over the rest of the film. Broadly, the presence of these two errors is undesirable, as is the presence of astigmatism; all tend to produce unsharp images. Coma and spherical aberration have been almost entirely eliminated from the Eastman Projection Anastigmat. This elimination has gone farther than has ordinarily been possible in doing away with the residual errors found in all lenses. This, together with the absence of astigmatism and the excellent chromatic correction, makes possible the crisp sharp images, full of fine detail which are characteristic of this new lens. If these aberrations were not so completely eliminated, there would be fuzziness of fine detail in the enlargement with a consequent spreading of the light into the shadow parts of the detail and a resulting lack of contrast.

A lens may be fairly free from astigmatism, coma, spherical aberration and chromatic aberration



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Demonstrations*





tion, and so be capable of producing sharp images, but these images may not lie on the plate or film. They may be on a saucer shaped surface instead, in which event the field of the lens is said to be curved. Since the plates and films used with photographic lenses are flat, it is essential that the lens have a flat field. The sharp images produced by the lens must be on the film. Just as in the case of the other corrections already discussed, all good modern lenses possess this quality of flatness of field. No lens produces a field which is perfectly flat, but in the better anastigmats the departures from flatness are small.

It is one thing to make a lens with a field sufficiently flat for ordinary photographic work, but it is quite another matter to produce a lens which maintains its flatness of field over the range of conditions under which the Eastman Projection Anastigmat works. To realize upon the corrections of which we have just spoken, a field which is flat to a correspondingly high degree of precision is required. Furthermore, this field must remain flat at magnifications from one to seven and one-half, that is, when prints on the same scale as the negative are being made by projection and when prints in which objects are seven and one-half times as large as those in the negative are being made.

In "enlarging" on a one to one scale the requirements are more nearly those of process work. Process lenses are specially corrected for a particular branch of the photographic art and may be unsuitable for work of a more usual character. In enlarging on a seven and one-half to one scale the relation between object and image is more nearly that which prevails in studio work where the familiar types of photographic objectives find their sphere of usefulness. The field of the Eastman Projection Anastigmat is remarkably flat under these widely varying conditions; furthermore, the excellence of the other corrections is consistently maintained.

The elimination of distortion and oblique achromatism, or color fringing around objects off the lens axis, is complete even for work where any small residual errors would be undesirable. Uniform illumination of the whole area of the enlargement has also been well provided for. The Eastman Projection Anastigmat works at a maximum stop opening of  $f/8$ . The lens itself, however, is of as great a diameter as many lenses of the same focal length put out to work at  $f/6.3$ . This construction is expensive but it ensures adequate illumination of the outer zones of the enlargement. The oblique rays are not cut off by the lens barrel as is the case with many



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Professional Photography  
Demonstrations*



objectives, and therefore the corners of the picture are fully timed.

A great business leader once said that he attributed his success to his ability to take infinite pains. He was willing to work unceasingly with the manifold details of his business, unimportant by themselves but vital in the aggregate. To this same sort of unremitting endeavor, which is an unavoidable preliminary to success in any worth while enterprise, may be ascribed the superiority of the Eastman Projection Anastigmat. Every quality which makes for better lens performance has been developed to a new state of refinement, while its adaptability to the special requirements of the Eastman Projection Printer is well nigh perfect.



## NEW AZO PAPERS

We are now ready to furnish the following additions to the Azo line:

A—Carbon, Double Weight, in No. 1 Degree of Contrast.

AA—Carbon, Double Weight, in No. 1 Degree of Contrast.

C—Glossy Pensé, Single Weight, in No. 3 Degree of Contrast.

H—Smooth Buff, Double Weight, in No. 1 Degree of Contrast.

K—Semi-Gloss, Single Weight, in No. 2 Degree of Contrast.

K—Semi-Gloss, Double Weight, in No. 2 Degree of Contrast.

### POST CARDS

K—Semi-Gloss, in No. 2 Degree of Contrast.



## INTERESTING POINTS OF LAW

### VALUE OF PHOTOGRAPHS

We will conclude this series of articles with a few very brief examples in which liability for the value of negatives or prints is involved. The value of negatives or prints sent to be copied is a question that might easily arise if the photographer lost or damaged them.

In such cases the rule is that sentimental value, such as attaches to heirlooms, keepsakes, etc., cannot be used as a basis for valuation, but that the value would be either the market value or the cost of reproduction in material and labor.

In one case a mother whose child had just died, sent her sister to an amateur finisher with a roll of film, exposed shortly before the child's death. The clerk was told of the circumstances and cautioned against losing them. A set of prints was delivered but the negatives were lost and the mother brought suit for damages based on mental anguish.

The court side-stepped the issue by finding that the clerk



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Demonstrations*



dealt only with the sister, and he, not knowing she was acting for another, had no contractual relation with the mother. The discussion of the case, however, showed that the court was of the opinion that no damage could be recovered above the value of the film lost.

In another case an explorer had made a number of negatives of the ruins of the ancient city of Mitla on one of his trips into the Republic of Mexico and had shipped a box of these negatives by freight.

The negatives were lost and their market value of \$1,458.10 was recovered. No point was raised as to the method of evaluations though the value was because of the subject matter.

A furniture salesman carried one thousand photographs in a suitcase. This suitcase was lost and it was held that its contents were to be considered as hand baggage for which the railway was responsible. The valuation was the cost of reproduction.

In all these articles we have attempted to cite interesting cases which have been thrashed out in the courts. They cannot be used as a definite guide because laws in the different states vary and no two cases are exactly alike. The previous articles, however, have covered, in a general way, the protection afforded by Copyrights and the rights of the photographer and

his sitters. If these matters have been of interest to our readers the articles have served their purpose.



## THE 1921 EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY

Notwithstanding the unusual difficulties encountered—difficulties which none but those with an intimate knowledge of the transportation problems of the last year could fully appreciate—the Eastman School of Professional Photography managed to hold its course, filled every promised engagement and came under the wire with a new record of enthusiastic attendance to its credit.

When strikes, embargoes, delays, congestion and similar obstacles almost gained the upper hand, a traffic expert was added to the staff of the School, and it carried on. When lot shipments could no longer be pushed through with certainty, the School equipment went on its way in a special car. At a considerably increased expense, to be sure, but photographers came to the School at an increased expense to themselves and the School could not disappoint them.

We are pleased to announce that the Eastman School is being reorganized for a 1921 campaign.



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Professional Photography  
Demonstrations*



We can not say just yet what cities will be included in its itinerary—these with dates will be announced later. Nor can we give an idea of the School Program.

The new School will give practical instruction in the various photographic processes—this is its primary function—but in doing this it will also suggest the newest and most efficient methods of working, the most novel and pleasing effects to be secured in lighting and posing as well as many new ways of adding to the attractiveness of the finished print.

Commercial photography will occupy an important position on the school program and the instruction in this branch of work will be of a very practical nature.

And business will not be forgotten. Sales methods, advertising, business system—how to conduct a business successfully, in short, would better cover this phase of the School Program.

It will be a big School and a new School and it will be well worth laying plans to attend. It will need your attendance to make it a success and we are counting on its having your continued approval and support.

Our illustrations are examples of the results secured in several of the 1920 School demonstrations in which artificial light was used exclusively.

## HIGHER PRICES FOR OLD NEGATIVES

There are two very good reasons for disposing of your old negative glass at the present time or directly after the holidays.

You will be taking your inventory and making a general clean up after the rush of business—a good time to dispose of old negatives and gain space.

And you can sell these old negatives at a top price. There's an old slogan—"Buy when the market is low—sell when it's high." The general trend of prices is downwards—but we are at present offering higher prices for old negatives.

Our current prices for old glass negatives are:

4½ x 6½,	per 1000	. . \$	4.75
5 x 7, "	" "	" "	7.50
6½ x 8½, "	" "	" "	15.00
8 x 10, "	" "	" "	27.50
11 x 14, "	" "	" "	40.00
14 x 17, "	" "	" "	55.00

Quotations are made conditional upon prompt acceptance and with the provision that negatives which we purchase will be sorted, packed, shipped and billed in accordance with our instructions.

On shipments of 150 pounds or more we pay all of the freight from any point to Rochester where the rate does not exceed \$1.00 per 100 pounds; excess freight, if any, over this amount to be deducted from shipper's invoice.

Please make no shipments without our special shipping tags and shipping instructions which we are glad to furnish on application.

EASTMAN KODAK COMPANY,  
Dept. S. Rochester, N. Y.





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For Christmas, for  
New Year's—the  
personal greeting—  
your photograph.



## THE SMITH STUDIO

Line cut No. 281. Price, 30 cents.

### THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

*Increase quality—  
increase sales.*

Make your large prints on

# Eastman Portrait Bromide

*Two stocks—two surfaces*

D White, Rough Matte	E Buff, Rough Matte
D White, Rough Lustre	E Buff, Rough Lustre

*Prices same as for D. W. Artura Iris.*

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*All Dealers'.*



*For tank development of film or plates*

## EASTMAN STEEL ENAMELED DEVELOPING BOXES

A strong, durable and convenient box for tank development.  
Accommodates Portrait Film in Film Developer Hangers or Plates  
in Core Plate Racks.

### THE PRICE

	Box	Cover	Floating Lid
No. 2 —Capacity, 8, 5x7 films or plates . . . . .	\$6.50	\$1.75	\$1.20
No. 2A—Capacity, 20, 5x7 films or plates . . . . .	7.00	2.35	1.20
No. 3 —Capacity, 20, 5x7 or 12, 8x10 films or plates . . . . .	8.00	2.35	1.20
No. 3A—Capacity, 6, 8x10 films or plates . . . . .	6.50	1.75	1.20
No. 4 —Capacity, 20, 5x7 or 12, 7x11 films or plates . . . . .	8.50	2.35	1.20
No. 5 —Capacity, 12, 5x8 films or plates . . . . .	8.50	2.35	1.20

*For tank development or fixing of film or plates*

## EASTMAN HARD RUBBER DEVELOPING AND FIXING BOX

### THE PRICE

No. 2 —Capacity, 8, 5 x 7 films or plates . . . . .	\$5.00
No. 3 —Capacity, 20, 5 x 7 or 12, 8 x 10 films or plates . . . . .	8.00
No. 3A—Capacity, 6 8 x 10 films or plates . . . . .	6.50
No. 4 —Capacity, 20, 5 x 7 or 12, 7 x 11 films or plates . . . . .	8.00

**EASTMAN KODAK COMPANY,**

*All Dealers'.*

**ROCHESTER, N. Y.**

We make it—  
we know it's right.

# ELON

**\$11.25** per pound

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*



*Eliminate the difficulty of making large prints—reduce the operation to the simplicity and convenience of contact printing, and you will make and sell quantities of large prints, in addition to regular orders for contact prints.*

## THE EASTMAN PROJECTION PRINTER

*Operated by one man, does the work of two ordinary enlarging cameras and does it better.*

Always in focus—always ready for an exposure. The only adjustment is for size of image. Enlarges from  $1\frac{1}{2}$  to 8 diameters from negatives  $5 \times 7$  and smaller. Diffusing Disks give pleasing diffusion without increase of exposure.

The Eastman Projection Printer, complete with Eastman  $5 \times 7$  Projection Anastigmat Lens  $f.8$ ,  $7\frac{1}{2}$  inch focus, set of three Diffusing Disks, Adjustable Paper Holder, Sliding Table and 250-Watt Mazda Lamp . . . . . \$450.00

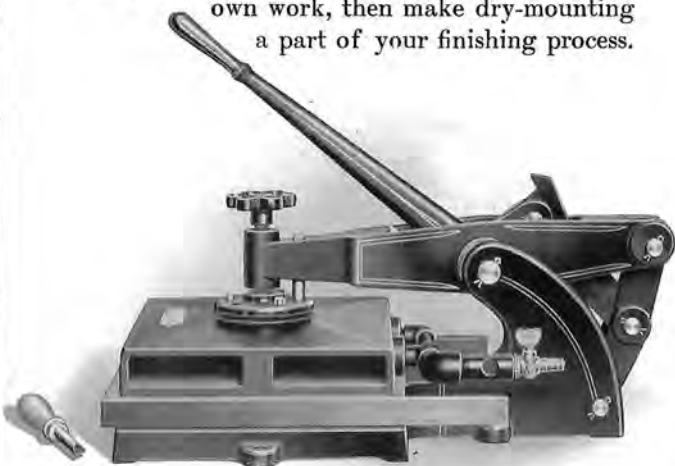
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ROCHESTER, N. Y.

# The Kodak Dry Mounting Press

Makes permanent the finish of your prints—they stand up and advertise the thoroughness of your workmanship. See one of these Presses in operation at your dealer's—try it on your own work, then make dry-mounting a part of your finishing process.



## THE PRICE

Kodak Dry Mounting Press, 5 x 7, gas heated . . . .	\$30.00
Kodak Dry Mounting Press, 11 x 14, gas heated . . . .	75.00
Kodak Dry Mounting Press, 11 x 14, electrically heated, with Electric Tacking Iron . . . . .	100.00

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*All Dealers'.*

**ROCHESTER, N. Y.**



## EASTMAN PROFESSIONAL BOOKLETS

### "Elementary Photographic Chemistry"

The chemistry of photography, with a description of the preparation and properties of the different chemicals used.

*Free on application.*

### "Lantern Slides"

#### How to Make and Color Them

A hand-book of information concerning the production and coloring of lantern slides with a new method of dye toning by the aid of American made dyes.

*Free on application.*

### "The Photography of Colored Objects"

A book for the man who wishes to know more about the theory of color-rendering in monotone and the application of this theory to practical photographic work. It is a book worth studying, on a subject worth knowing. With color charts, diagrams and comparative illustrations.

*Post paid, 50 cents.*

### "The Fundamentals of Photography"

By DR. C. E. K. MEES

As the author explains in his preface, this book provides an elementary account of the theoretical foundations of photography, in language which can be followed by readers without any specialized scientific training. In an interesting fashion it gratifies a perfectly natural desire for knowledge as to the composition of the materials used and their reaction when exposed to light and treated with the various photographic chemicals.

*Post paid, \$1.00.*

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ROCHESTER, N. Y.



*Prepare now for the rush at Christmas.*

## The No. 1 Eastman Printer

Supplements your larger printer at a busy time—is thoroughly practical and convenient at all times for all sizes of negatives up to and including 5 x 7. It is economical, quick acting, strong and convenient.

The price with red lamp, electric cord and  
plug to fit ordinary electric socket . . . \$20.00

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**ROCHESTER, N. Y.**

*All Dealers'.*

*Is your developer too cold?*

A difference in temperature means a difference in quality. Keep your solutions at the temperature recommended—*use a thermometer.*



Price  
\$1.00

## The Eastman Thermometer

Accurate, convenient—made with curved back, easily read degree marks, and with hook to suspend it in a tank.

## Thermometer Stirring Rod

Combines a reliable thermometer with a handy stirring rod. The flat end is used for crushing the chemicals.



Price  
\$1.25

EASTMAN KODAK COMPANY,

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*All Dealers'.*

## Century Studio Outfits



You owe your Studio a good camera—get the best. Good equipment inspires your sitter's confidence and with superior tools you can do better work.

A Century Studio Outfit will improve the quality of your work because of its accuracy, simplicity and smoothness of operation.

It is an investment that yields increasing returns.

Century Studio Outfit No. 7 in 8 x 10 size.

Century Studio Outfit No. 8 in 11 x 14 size.

No. 8 illustrated above.

*See it at your Stock House or write us for descriptive catalogue.*

### Eastman Kodak Company,

*Century Camera Department*

ROCHESTER, N. Y.

IT RADIATES VALUE



## THE LA SALLE

(Triotone Stock)

For 4 x 6 Oval and Square Inslips, 7 x 11 Outside—  
\$11.50 per hundred.

For 5 x 7 Oval and Square Inslips, 7½ x 12 Outside—  
\$15.50 per hundred.

Colors—Trio Grey and Trio Brown.

The stock, design—ornament produce that kind of an inslip folder that you can convincingly ask and get your best prices for as it, for this type of work, is in a class by itself.

REMEMBER THE STOCK IS OUR TRIOTONE

Sample for six 2c. stamps—mention the color preferred, and we will include (no charge) sample of a corner holder style for sheet prints, also made from the sparkling Triotone stock.

Sample Offer No. 4003

## TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

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*The Leading Card Novelty House of America.*

*Quality plus.*

Add to the quality  
of a good negative—  
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*The paper without a  
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The detail of white draperies—of any highlight, in fact,—is made up of lights and shadows.

If halation from the lights destroys the shadows the highlight detail and brilliancy is lost.

Preserve this quality—use :

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